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eled with decision and solidity, the color is fresh and harmonious, the relief is powerful, the expression full of life and thought. It is generally believed to be a portrait of Alonzo Cano, who was painter, sculptor and architect. Don Pedro de Madrazo in his recent catalogue, says it is an error to call it Alonzo Cano, and pronounces it to be Montañes, who was one of the ablest sculptors of those life-like figures of saints which enrich the churches of Spain. Cano was his pupil, and they were equally celebrated for the naturalness and vivacity of their productions, mostly carved in wood, painted and adorned with gilded and figured draperies, but of such low and mellow tones as to harmonize well with the profuse decorations of Spanish architecture.

Before we leave this "Sala de Isabel" don't fail to look carefully at that noble picture by Sebastian del Piombo "Christ Sinking Under the Cross." It has that large and simple style which this artist caught by his friendship with Michael Angelo. There is great depth and solemnity in the tone, the forms are grand and impressive. The head of Christ is majestic in its divine patience, and touches the heart by its tender expression of sorrow. To my mind this is one of the best representations of the suffering Lord in Italian art, and approaches as near as can be to the ideal of the God-Man which is enshrined in the hearts of his devout worshippers. "Yes" said the professor, "it is a noble picture, and as I stand before it a certain feeling of awe and pity comes stealing over me. What tenderness and love beams from those sad eyes, yet there is a calm heroism about the brow which seems to say 'Weep not for me but weep for yourselves and for your children.' I must acknowledge that there is a purity, an elevation, a high and sacred purpose about some of these great Italians of the religious school which pervades also the style of their treatment of forms, of draperies and their system of coloring, and compels us to give them the highest rank." At this moment the guardians called the hour to close, and we descended the massive stairway to the promenade of the Prado.

D. H.

#### THE AMERICAN ART ASSOCIATION.

THE ART UNION does not intend to be unjust to any one, and will always be ready to correct any misrepresentation of motive or deed that may be made in its columns.

The Aug-Sept. number contained some strictures on the prize scheme of the "American Art Association," which have been deemed by the proprietors unjust and not warranted by the actual facts.

The article in question was written only after due consideration of the subject with the light then at hand, which consisted mainly of the two circulars that had been issued and some remarks that were made by a friend of the firm who appeared to speak by authority, which was not the case; as they are perfectly friendly to the Academy. We are also assured that the title, viz: "the Am. Art Association" was assumed, not to gain any advantage from persons who were uninformed of the *personnel* of the Association, but only that the names of the proprietors might not be too prominent.

Also, that the expectation of the "undivided support" of the artists did not mean their exclusive support, but merely that they should respond with cordiality to the request for pictures; and that the holding of the exhibition at the same time of the Academy exhibition, was, owing to unavoidable circumstances, as it was at first intended to open in the early part of the winter.

We did not reflect on the permanent exhibition of the galleries, as that feature was only to be commended; for the more there are of such exhibitions the better it will be for each one and for the artists—we do not believe in the virtue of any monopoly of the Art business, either by the Academy or any other institution.

This prize scheme was discussed informally at the last meeting of the council of the Academy, and it was the prevailing opinion that the interests of the Academy would not be likely to be injured thereby—this does not agree with the anticipations expressed in our article, but the writer cheerfully defers to the better judgment of the council.—*Nemo Solus Sapit.*

#### THE BEAUTY OF MAN.

IT is a very curious fact that of all familiar things, we are least familiar with what is nearest to us all. We are surrounded by men and women but we know almost nothing of what they really look like. Very few of us know anything of the appearance of the human body, except as we learn it from pictures and statues. The most of our knowledge, indeed, comes to us by the way of the ancient Greeks and Romans.

We are all ready enough to acknowledge that man was made in the image of God; that in man's body is revealed the most perfect symmetry, the greatest perfection of form, but at the same time we treat it as if it were something vile, to be covered up, concealed from view—we scarcely dare to speak of it. This is certainly very irrational, not to say absurd.

There is nothing in the world so beautiful as the human body. In comparison with its exquisite lines and surfaces the sculptor finds everything poor and mean. No problem so fascinates the painter as the effort to represent its color and texture. The greatest artists of all times have had their greatest triumphs in their pictures or statues of undraped men and women. If it were not for them we could hardly know that the "body is better than raiment."

The Greeks were wise when they erected statues to the men who through "sobriety, temperance and chastity" brought their bodies into the highest state of beauty and efficiency. With us would not the cause of morality be promoted by having to appear as we really are, or as we have made ourselves, instead of as the tailors have made us? Would we not, perhaps, be inclined to reverence and respect ourselves more if we knew how beautiful a being a man might become, even here upon the earth? Let us applaud the artist who shows us the ideal man; the man who, though rarely seen, still may be found, almost as beautiful as ever among the Greeks.

L.